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mus. In 1866 he published his *Icones Euphorbiarum*, containing 120 folio plates. His great work was the *Flora Orientalis* (1867 to 1884), in five octavo volumes, embracing a region extending from Greece and Turkey to the first cataracts in Egypt, and eastward to the borders of India. The work was entirely completed, and at the time of his death he was preparing a supplementary volume containing recent discoveries.

He was a great traveler, visiting Europe from Norway to Spain and the Crimea, and also much of the East. His last trip was to Spain in 1881, his eighth visit, his first botanical trip having been to the same region more than forty years before. And so the older botanists, the pioneers, are gradually departing, but their names will always be familiar to us as we endeavor to build a superstructure worthy of the foundation they have laid so well.—J. M. C.

**Sections of native woods.**—Probably the most perfect collection of our native woods is the magnificent series in the American Museum in Central Park, New York City, known as the "Jesup collection." The amount of money expended in gathering this collection was not less than \$150,000. Truncheons from this collection, which was carefully named by Dr. Charles S. Sargent, have been placed in the hands of Mr. Charles W. Spurr, of Boston, a well-known manufacturer of veneers, who has cut from them a few sets of thin sections which are now offered for sale.

These sets are certainly unique. Each represents about 200 species of native trees. Where the nature of the wood has permitted, transverse, tangential and radial sections have been cut of each. These sections vary in thickness according to the grain and character of the block from one one-hundredth to one two hundred and fiftieth of an inch. Each section is placed between thin sheets of mica, and mounted in flexible wood frames. Each frame consists of two layers of curled maple veneer backed by strong paper, and varnished with shellac. On the frame is printed the name of the individual or institution purchasing the set, a number corresponding to the specific name in Sargent's *Woods of the Jesup Collection*, the scientific name in full, the common name, the direction of the section and the name of the preparer.

One can hardly realize the time and patience represented by this work. The sections were cut with a 3-ton veneer-machine, which had to be adjusted for the cutting of each block and sometimes for the different parts of even the same piece. In all nearly 18,000 separate sections had to be handled and laid carefully between blotting paper. Add to this the preparation of the woods for cutting, the care necessary to prevent confusing the sections from the numbered truncheons, the making, finishing and printing of the frames, and the mounting of the sections, and we have a truly appalling amount of work. No such series has ever before been made and probably no one else will ever have opportunity or patience to prepare another. The sections prepared and mounted as they are, are exceedingly valuable for the study of the nature and character of the various native woods. These sets, by reason of their completeness, accurate naming, elegant and durable mounting, are unequaled, and a rare opportunity is thus offered to educational institutions which they ought not to be slow to avail themselves of. The price is certainly very reasonable.